

TWO GOOD FRIDAY SPELLS

"PARISIAN" AND THE "ST. MATTHEW PASSION."

The former fills the day at the Metropolitan Opera House and the latter the evening at Carnegie Hall. Mr. Baerle's presentation of the latter.

The philosopher, if he indulged in speculation about musical entertainments, might lose himself in wonder as to the various motives which inspire the purveyors of the feast. Thursday brought with it an orgy of Strauss, but on Friday the claim of the obvious was too strong to be disregarded. Hence yesterday, at 11:30 A. M., the devout were invited to attend the solemnities of the unveiling of the Holy Grail in Wagner's drama "Parsifal" at the Metropolitan Opera House, and at 8:15 P. M. they had the opportunity to sit down to a concert performance of Bach's "St. Matthew Passion" by the Oratorio Society at Carnegie Hall.

Both offerings appeared to be accepted with proper gratitude and with results profitable to the enterprises. The audience at the "Parsifal" performance was quite large enough to encourage the expectation that the future will not find this work absent from the Metropolitan repertoire. It had features already made familiar to music lovers, and one which was new. This was the *Parsifal* of Carl Jung.

It proved to be a good impersonation, rejoicing in the aspect of youth and in the scene with the flower maidens carrying out well the author's conception of the "guileless fool." In the ensuing scene with Kundry Mr. Jung's acting was significant and informing to the audience. Indeed his entire impersonation was intelligent and commendable.

For the presentation of Bach's great work Frank Damrosch had made careful preparations. His Oratorio chorus was properly divided into two choirs, as required by certain numbers in the score. There was a choir of boys to sing the beautiful chorale "Lamb of God all blameless" in the first number. There was a harpsichord to accompany the dialogue recitative and the Symphony Orchestra, divided into two small orchestras, accompanied the instrumental portions of the composition.

The soloists were Jane Osborn Hanna, soprano; Janet Spencer, contralto; George Hamlin, tenor; Sidney Biden and Herbert Witherspoon, basses. As usual, the least uplifting moments in the performance were provided by some of the solo singers. Bach is a stern taskmaster to solo singers, and some of the results of endeavoring to sing his music in the style adopted for the ordinary uses of the concert room suggest that attempts at brilliant quality of tone were not contemplated by the master.

There is an appalling spot, for example, in the tenor recitative, where the singer is called upon to enunciate the word "multitudo" on three rapidly emitted high A's. To be sure the word in the original was not "multitudo," but the difficulty was none the less on account of this. Such a sequence of notes with such density in execution cannot be sung quickly in full tone and only in the lightest head tone at all.

But it is not only in such matters of detail that a director has difficulty in satisfying the demands of Bach's music. How hard it is to find a suitable singer of that which goes with the words of the Saviour was illustrated last night by the failure of the sincerely conceived and earnestly executed delivery of Mr. Biden. Despite his efforts the music sounded hard and dry, while as a matter of fact it is profoundly tender and touching. Nevertheless, notwithstanding the difficulty which met Mr. Hamlin in the tenor part referred to, he was the singing which, on the whole, seemed most in the true spirit of the work. The chorists sang well indeed, and at times, especially in the emphatic allegro, the exclamation of the people of Nazareth admirably.

The ancient and far-sounding quality of tempo came to the surface, as it usually always does. Mr. Damrosch would probably love both Bach and himself better if he would permit some of the chorists to sing a little more smoothly and not so much by the way "O heiligt wurdet Blut und wunden" which Bach employs in this work, assuredly sounds better when taken a trifle faster than it was last evening.

But the performance on the whole was a good one. At any rate it was serious and reverent in spirit and the means utilized in it were as good as the conductor could readily assemble. The audience was of good size, though not of the proportions drawn by the "Messiah." But the "St. Matthew Passion" has almost none of the elements of popularity found in Handel's masterpiece. It is an altar from the world as the sanctuary for which it was designed.

STATE SUE FOR \$147,422.

Action begun to recover penalties for game found in storage.

Following a successful raid some months ago on the Hudson Street Cold Storage Company's warehouse at Harrison street by agents of the State Game, Fish and Game Commission, in search of game birds stored there out of season, Commissioner Whipple has brought suit here against the company to recover penalties amounting to \$147,422.

The complaint alleges that the raiders bagged the following birds: 27 wild ducks, 1,022 snipe, 13 woodcock, 603 grouse, 1,750 snipe and 113 pheasants. The penalty for having game birds on hand in the closed season is \$50 for the first bird and \$25 for each succeeding one.

The defendant company put in a general denial to the complaint, but later decided that it wanted to put in an amended answer, declaring that it was merely the custodian of the birds and that as they were shipped to the warehouse marked "game" and "quail" the company had no means of knowing that it was harboring game out of season.

Edward J. McLaughlin, secretary of the company, also declared that the original owners have secretly compromised with the Game Commission on the payment of penalties. The company's counsel today declared that this was untrue.

To Lay Music Institute's Cornerstone.

The cornerstone of the new building of the Institute of Musical Art at Claremont Avenue and 122d Street will be laid this afternoon. The building has one of the finest sites in the city and is intended to be the home of the one liberally endowed music school in America. Frank Damrosch is director of the Institute. Trustees include Edward D. Adams, James M. Beck, Cornelius N. Bliss, Jr., R. P. Davidson, Isaac N. Seligman and other prominent New Yorkers.

CLASSIC MUSIC AT CATHEDRAL.

Gregorian Chant to be used only in part at the Easter services.

Brass and reed instruments, a full chorus and an orchestra will be employed this year in the Easter services at St. Patrick's Cathedral, and although the "proper of the mass" will be responded to according to the Gregorian system the classic composer and original contributions to the more elegant form of ecclesiastical music will be restored to the place which they held prior to the promulgation of the papal document as to mixed choirs and the Gregorian chant.

It is not admitted that there is less interest in the Gregorian system or a tendency to confess that the sincere efforts made to employ this severely plain chant in every part of the liturgy has been a failure. As a matter of fact it has been encouragingly successful at the cathedral and the larger churches throughout the city and the country. The surprised choir, composed of young men and boys, has made surprising progress in the study of this chant and its singing has been a source of joy to the archdiocesan authorities on music and the regular attendants at the cathedral.

But it is not denied that there has been a notable falling off of attendance at cathedral services on extraordinary occasions, such as at the last masses on Pentecost, Easter and Christmas, since the introduction of the Gregorian system. Of late there has been a gradual restoration of classical composition, but the operatic mass and those compositions by eminent composers which have confused and confounded the sense of the "Gloria" and "Credo" are rigidly excluded.

This year Gounod and Liszt have places in the programme for the two main services at the cathedral, the pontifical mass and pontifical vespers. Liszt, Bartok and Rigo, minor composers but still in a class apart from the plain chanters, are likewise represented. In fact only the responses of the mass will be sung this year according to the Gregorian method. The organist, Joseph Ungerer, has arranged a special "Gloria" and "Credo."

The services will be opened with the procession "Come, Ye Faithful," by Liszt, and the psalm will be Gounod's beautiful march, "Reine de Saba." At the vespers a "Tantum Ergo" by Liszt will be sung. The psalm will be the final from Bartok's "Lento."

There is every indication too that St. Patrick's Cathedral will be jammed to the doors on Easter Sunday, March 27, the largest congregation in all its history.

and a substantial one in whichever light it may be viewed—for admission to the cathedral on Easter Sunday, March 27, is always by card, which is given free to pewholders. Others are charged 50 cents a person. At noon Thursday 4,500 of these tickets had been disposed of, and yesterday afternoon several hundred chairs were arranged on the southeast wing of the edifice directly opposite the high altar. It is expected that there will be less than 5,500 persons at the last mass. The capacity has been augmented considerably since the completion of the Lady Chapel. The sermon is to be preached by Rev. John O'Rourke, S. J., the Archdeacon, as is his custom, will be the celebrant of the mass.

NEW YORK A HODGEPODGE.

Architect Brunner Tells Why It Can Never Be the City Beautiful.

Arnold W. Brunner, president of the New York chapter of the American Institute of Architects, assured the members of Women's City Club on April 17 that New York would never be improved from an artistic standpoint just as soon as the Board of Aldermen could be convinced that beautifying the city does not mean planting a row of fountains on Broadway and erecting fancy lamp posts.

"The reason New York is not beautiful," he said, "is because it has not been brought up properly. Though there was a commission some scores of years ago that worked over four years to map it out, it did not provide for the future, and so we have had a continuous performance of pulling down buildings and putting them up again with petty quarrels in between. If they had planned then and there for a group of municipal buildings and the places where bridges and parks ought to be, with the understanding that they would be built when the time and the money were forthcoming, we wouldn't be having all these useless words about it now."

Mr. Brunner then went on to explain that because no such plan had been made it was almost too late now to beautify New York. "Sky-scrapers have gone up," he said, "in the wrong places, and it is just the time now to make restrictions. New York can never be anything but patchwork so long as it keeps on building up in the old-fashioned way. The old buildings without paying any attention to the streets leading up to them. In Paris they would not permit the building of a house without a roof or a dormer."

In conclusion the speaker pointed out to his feminine audience that municipal improvements are a great financial and that beauty in city counts for a great deal, especially now that Rockefeller has undertaken to classify American grandeur in a "misinterpretive" book.

BABY DROVE UP IN TAXICAB.

Mrs. Skinner Tells the Police What the Woman With It Told Her.

Mrs. Mary Ellen Skinner of 29 Snedeker Avenue, East New York, last night took a four-month-old boy to the Liberty Avenue police station to be taken care of by the police. She said that the infant was left at her boarding house on Monday night by a young woman.

"She was tall, handsome, richly dressed and about 29 or 32 years of age," Mrs. Skinner told Police Captain Reimels. "She told me hurriedly that she was a widow, her husband having been deceased for several months and that she was to be married immediately to a wealthy man. She mentioned a name but I can't recollect it. She was to return after the marriage and take the baby away with her. She seemed to love him dearly and said he would soon have a new papa. A man waited for her outside with an automobile—a taxi cab I think it was. They entered it merrily and were driven off. Neither has put in an appearance again."

NEW N. Y. W. AND B. DIRECTORS.

Company Building Four Track Electric System in Westchester.

WHITE PLAINS, March 25.—According to a certificate filed in the Westchester County Clerk's office today, J. Pierpont Morgan is one of the newly elected directors of the New York, Westchester and Boston Railroad Company, which is an offshoot of the New Haven system. This company is now building a four track rapid transit system through the Bronx to Mount Vernon, White Plains and Port Chester and it is believed it will become the first of the Harlem railroad in Westchester.

The other new directors are Leverett S. Miller, T. D. Rhodes, Lewis Cass Led-Damrosch, J. Miller, Charles S. Miller, James H. Hemingway, Charles F. Brookner, Robert W. Taft, John H. Whittemore, William Rockefeller, A. Newton Robertson and Edwin Miller.

AN OPERATIC HOTCH-POTCH

FAREWELL CEREMONIES AT THE MANHATTAN.

Four Hours of Scenes From Various Operas Interlarded With Songs—Dear Hammetstein, Good Night! Addressed to the Patrons of His House.

The annual ceremonies incident to winding up an operatic season took place last night at the Manhattan Opera House, although the actual close of Mr. Hammerstein's fourth winter will not come until after this evening's "Lucia." As usual, there was a bargain table offering under the guise of a mixed bill devised to give most of the company's singers a chance to be seen and heard and to make their several farewells. The public responded as it always does on such occasions, and the doors of the Manhattan all but bulged under the strain.

For the benefit of persons not in the habit of attending these annual operatic hotchpotches the following veracious chronicle of last night's doings is appended.

A P. M. House half full of elaborately dressed people staring at one another and wondering why they came so early. 8:20. Curtain rises on Venetian scene from Offenbach's "Tales of Hoffman," with Lina Cavalieri as *Giuletta*, the beautiful wanton, reclining on her white couch and surrounded by amorous couples recruited from respectable chorists. Miss Alice Gentle, in white fleshings, as *Nicklausse*, sits uncomfortably watching the conductor, Mr. Charlier, and looks relieved when her opening phrases have been successfully sung. The familiar waltz song follows and at 8:28 the entrance of Maurice Renaud in the sober costume of *Dapertout*, the elegant villain, brings applause. The act continues, with the magic mirror and the duel, followed by the tricky flight of *Giuletta*, whereas the deceived Mr. Devries, as *Hoffmann*, waves his arms and looks unhappy.

8:48.—Mario Sammarco, in an orange and black jersey and with the white cap of *Tonin* under his arm, sings the "Pagliacci" prologue and gets a wraith.

8:58.—Henriques de la Fuente, mounting the conductor's stand to begin a "Herodiade" excerpt, is greeted with a fanfare by the orchestra and gets a mammoth floral shower.

9:08.—First scene, third act of Massenet's "Herodiade" with the white doves of the "Fountain of Youth" and *Phaon*, as *Herodiade* (Valier and Mme. D'Alvarez) go through the tedious music for ten minutes.

9:18.—Charles Gilbert, in evening clothes, begins the *Drum Major's* air from Ambrose Thomas's "Le Cid."

9:18.—He stops the orchestra and sings a "Lullaby" to his child, which is a misalliance about the creaking incident to setting the "Samson and Delilah" scene the last time.

9:28.—Gilbert emerges with a sad expression, and begins again. The audience gives him an ovation.

9:28 to 9:30.—Brief respite for busy listeners and grateful influx of fresh air during intermission.

9:30.—Announcement that Mme. Devries will replace Mme. Gerville-Reache as *Delilah*, owing to the latter's indisposition.

9:30 to 10:20.—Second act, "Samson et Delilah," with Dalmores, Dufrane and Mme. Devries.

10:21.—Speech by Oscar Hammerstein in which he thanked the public for its support, but said that owing to the quantity of opera and concerts in New York, the financial results of the first part of his season had not been satisfactory.

However, he had the satisfaction of knowing that the rival opera house had lost more than he had. For the next season he would not rely on his efforts to give the public the best opera possible, opera that would be a pleasure to the public and an honor to himself.

10:21.—Charles Gilbert appears to sing an air from "Mme. Butterfly." Instead, and without announcement, she sings the Bird Song from "Pagliacci." It is a John N. Shrock song, the "Snowy Breasted Pearl."

10:30.—Mme. Mazarin sings in the place allotted to Mme. Devries.

10:57.—Curtain rises in Juliet's room from Gounod's "Roméo et Juliette," with Mary Garden as *Juliet*, Charles Dalmores as *Roméo*, Huberdeau as *Capulet* and Mme. Devries as the Nurse. This is the close of the evening, the one comparative novelty, though Miss Garden had sung this music at the concert for the Paris food sufferers. Her Juliet is a look upon, though less youthful in aspect than could be wished, and she acts the part with unflinching intelligence. Her singing is deficient and beautiful in tone, and the total impression of this Juliet episode is rather chill. Dalmores and Dufrane give of their best.

At this point the chronic pauses.

There were still to be heard songs by Mr. Crabbe and Mr. Harold, together with the first act of "Herodiade" and the "Lullaby" from "Mme. Butterfly."

At 11:00 P. M. the orchestra and chorists, Mme. D'Alvarez, Lucas, Valier and Renaud in the first and Miss Garden, Dalmores and Huberdeau in the ground floor, left the stage. Auditors could not complain of not getting their money's worth.

THE METROPOLITAN OPERA.

"La Bohème" and the Russian Dancers the Features Last Night.

Attracted by the announcement of "La Bohème" and an act of "Coppelia," a good audience gathered at the Metropolitan Opera House last evening. The two Russian dancers, Miss Pavlova and Mr. Mordkin, who have lost none of their large and deserved popularity, did their share, no doubt, toward filling the theatre, while the cast for Puccini's opera was also familiar and good.

Miss Gertrude Farrar was the *Mimi*, and her flighty friend, *Musetta*, was personated by Miss Bella Alton. Mr. Bonci was the *Rodolfo*, and his comrade of if not Paris attic, whom the London lady in "The Light That Failed" would have described as "very fancy gentlemen," were Messrs. Scotti, Mr. Segura and Mordkin. There was nothing in the evening's events calling for special comment, but they evoked the customary enthusiasm.

THIRD PRINTING

A Baffling Mystery Story

THE RED HOUSE ON ROWAN STREET

By ROMAN DOUBLEDAY
Author of "The Hemlock Avenue Mystery"
Illustrated. Cloth, \$1.50

LITTLE, BROWN & CO. : : : Publishers, Boston

NEW BOOKS.

Continued from Seventh Page.

up by the socialists, one of his early stories, "Prince Hagen," whose literary merits are of the slightest, is reprinted in a cheap edition as a socialist pamphlet by Charles H. Kerr and Company, Chicago.

Other Books.

After the persecution of the Jews in Russia the Zionists in London provided a fund for the investigation of the matter, and a commission was appointed which has taken plenty of time to prepare a report. This will be found in two handsome volumes entitled "Die Judenpogrome in Russland," published by the Judischer Verlag G. M. B. H. in Cologne and Leipzig. The second, larger volume, contains the reports of the special commissioners appointed to investigate the facts in the several districts in Russia where the persecution took place, particularly Kishineff and the Chernosse.

The first volume contains the generalizations and deductions drawn from these reports. The commissioners agree that the pogroms were organized and carried out by Government officials. Their impartiality and regard for the facts is shown by the figures they give, which are surprisingly small. The whole number of murders throughout Russia was less than a thousand, the outrages against women which could be verified much less than a hundred. The terror inspired by these and by the plundering that accompanied them was sufficient, however, to bring about the wholesale emigration of the last few years. The report is well worth close study.

Another volume of "Selections From the Early German Literature" (American Book Company) has been made by Dr. Clara Hechtenberg Gollitz, apparently in ignorance of Prof. Calvin Thomas's fuller and more thorough volume. The book contains examples of the early literature, Gothic, Icelandic, Anglo-Saxon, Old and Middle High German and even of Latin texts, all translated into modern German, ending with "Tristan" and "Reynard the Fox." The collection will be helpful if used as a companion volume to any history of German literature.

Prof. Elie Metchnikoff's famous book on "The Prolongation of Life," translated by Dr. P. Chalmers Mitchell, is published in a new edition by G. P. Putnam's Sons, with an introduction by Prof. Charles S. Minot of Harvard. We are almost persuaded on rereading it that old age is a crime and that life under proper treatment may be lengthened indefinitely.

The approach of warm weather makes Mr. Edwin Tenney Breaster's short treatise on "Swimming" (Houghton Mifflin Company) very timely. The author pays little regard to fancy strokes and the development of racing; he gives the information that the beginner needs and his simple diagrams are effective and instructive. The frontispiece showing Miss Keilermann diving, though attractive, seems rather out of place.

Vacation time seems at hand when we take up Mr. Samuel G. Camp's "Fishing Kits and Equipment" (Gutting Publishing Company, New York). It is intended for the plain fisherman who wishes to have some quiet sport. It tells him what he needs and leaves out the elaborate contraptions with which he may be tempted to burden himself. Even in the matter of trout flies the author uses moderation.

An unpretentious little book that will help those who wander about the country is Mr. W. I. Bancroft's "Who's Who Among the Ferns" (Moffat, Yard and Company). It supplies simple but unmistakable pictures of the ferns common in the north, with short, clear descriptions and information about the limits within which each kind may be found.

A new volume had been added to the "Studies in Theology" series published by Charles Scribner's Sons in "Revelation and Inspiration" by James Orr, D. D., professor in the United Free Church College, Glasgow. While taking the newer criticism into consideration, the author's conclusions will be found to be thoroughly orthodox.

An interesting study in female economics, "The Woman Who Spends," by Bertha June Richardson, now Mrs. Lucas, is published in a new edition by Whitcomb and Barrows, Boston. The author lays stress on keeping accurate accounts, among other things. It is a praiseworthy habit, if only the knowledge of how the money goes of real use in preventing it from going.

Books Received.
"George Grenfell and the Congo." 2 vols. Sir Harry Johnston. (Appletons.)
"English Literature in Account With Religion." Edward Mortimer Chapman. (Houghton Mifflin Company.)
"Personal Power." William Jewett Tucker. (Houghton Mifflin Company.)
"Men Versus The Man." Robert Rives La

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HOBBEEMA 4 Examples
METSU 2 Examples
VAN OSTADE 5 Examples
PAUL POTTER 4 Examples
JAN STEEN 4 Examples
TENIERS 4 Examples
VAN GOYEN 4 Examples
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CONSTIPATION

Monte and H. L. Meunier. (Henry Holt and Company.)

"China and the Far East." Edited by George H. Blakelee. (Thomas Y. Crowell and Company.)

"A Vagabond Journey Around the World." Harry A. Frank. (The Century Company.)

"Hepburn Cassidy." Clarence E. Mulford. (A. C. McClurg and Company, Chicago.)

"The Adventures of an A. D. C." Shellard Bradley. (John Lane Company.)

"According to Maria." Mrs. John Lane. (John Lane Company.)

"The Crowds and the Veiled Woman." Marian Cox. (Funk and Wagnalls Company.)

"By Inheritance." Octave Thanet. (The Bobbs-Merrill Company, Indianapolis.)

"The Eddy." Clarence L. Cullen. (G. W. Dillingham Company.)

"A Modern Chronicle." Winston Churchill. (Macmillan.)

"The Romance of the Ten Thousand Islands." A. E. Phillips. (Broadway Publishing Company, New York.)

"Murder Point." Coningsby W. Dawson. (Hodder and Stoughton, George H. Doran Company.)

"My Heart and Stephanie." Reginald Wright Kaufman. (L. C. Page and Company, Boston.)

"Poppy." Cynthia Stoddley. (G. P. Putnam's Sons.)

"Fourth Songs." Mary Chapin Smith. (Richard G. Badger, Boston.)

"The Personal Conduct of Belinda." Eleanor Holt Brainerd. (Doubleday, Page and Company.)

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